

When you think of heaven,  
do you think of me?

Elisa Sue Young Park



## Note to Self - 10.6.21

After I had completed the shooting process for this zine, I was ~~much~~ admittedly a bit worried about ~~whether~~ whether the photos worked well as an entity. I was proud of the work itself, but questioned whether there was an overlying theme to the images as a whole. And in that moment of doubt, I re-discovered ~~the~~ ~~was~~ a striking image of my mum that had been ~~lying~~ <sup>sitting</sup> at ~~the~~ the bottom of a basket in my room. She was completely nude, lying on a green paisley printed comforter with a gorgeous beaming smile. Immediately I realized I had, ~~in~~ in my subconscious mind, recreated this photo of her when shooting one of my closest friends, Enya. The parallels were suddenly undeniable.

Familial love, platonic love, romantic love - these facets of my adoration are tangled through these ~~following~~ following images. Heaven itself has supplied me the capacity to intertwine both these memories and reveries into a fully realized form.



my mother with her pet rat, svend







할머니



천국

















*The  
Whimsical  
World of*

★ ★  
**ANNA SU**



Photo by

Edo Bertoglio

1981



I had the surreal privilege of interviewing one of my personal fashion icons, who also happened to be the first Asian-American designer I had ever learned of—the legendary Anna Sui. Her 30+ years of runway design have always possessed an unadulterated sense of wonder and femininity. We dive into the remarkable cultural imprint of her 90s runways, take a look into the dreamy inspirations behind her most recent SS 2022 collection and discuss the creative partnerships with the artists and craftsmen that help bring her extraordinary world to life.

**Elisa Park** You have mentioned several times your love of shopping and curating your own closet. Take me back to some of your first favorite articles of clothing that you bought?

**Anna Sui** We had a store downtown called Hudson's and they would carry Betsey Johnson and Alley Cat. I got my first Alley Cat clothes at Hudson's and then I remember I got a Peter Max bodysuit which was the same one that Alice Cooper was wearing at the time. I was just so excited about that. I would see [a piece of clothing] in a magazine and hope that we could find it in Detroit or we would come to New York every summer to Bergdorfs. They had a Biba shop called "Biba at BG." The first time I went, my mom bought me a teal eyeshadow, a teal Biba tee shirt that was really tight, had skinny sleeves that ballooned with drawstrings and a kind-of scooped neck. Those were really important moments and I think the [for] rest of my life I've always tried to fill in all those things from that period that I couldn't afford or couldn't find. I started collecting Ossie Clark and Zandra Rhodes and all the designers from London during that period.

**Elisa** Amazing, I was looking on SSENSE and noticed that you have a few

SSENSE exclusive pieces for sale right now; one piece that particularly stood out to me was the purple "2001 Mud Club Archive" shirt, among others. I see a lot of styles in that SS 2001 collection that are heavily referenced in today's trends—particularly the use of cut outs and self-tie fastenings on chiffon-like shirts and jersey materials. Tell me a bit more about the inspiration behind that 2001 collection?

**Anna** In the punk days, I went to see all the rock bands here in New York and London. There's actually a picture of me wearing a top like that with these wrap sleeves. In 2001, I found this great selection of jersey in really good colors and made a whole collection of this kind-of mesh jersey, so that's where those tops came from. There were dresses like that too and I think that was the first show that I had Gisele. She opened the show wearing one of those mesh pieces. That was really inspired by the way I dressed in the Mudd Club days and you can see on the runway all the girls had hair over to the side, because everyone in the Mudd Club had this waterfall hair that covered one eye, or [head]bands with big bows. I don't know if you've seen that picture of me at the Mudd Club where I have the blue fur collar with the big hair tie?

**Elisa** No, I haven't actually seen it?!

**Anna** That's all from the Mudd Club days. I can send you those pictures. I have that one and another of me wearing the [wrap] top.

**Elisa** Amazing, I would love that. I want to highlight your 90's runway collections, notably SS 1993. In conjunction with Marc Jacobs' Perry Ellis grunge collection, your SS 1993 collection also really encapsulated the time well—

**Anna** It really was that time [laughs]. There was a huge indie music movement going on that was just reflecting the way we were



Photo by Paul Zone

dressing, the way we were being influenced by fashion—all the rock bands were dressing that way. And again, New York was such a center for music that we saw bands all the time.

**Elisa** What was your design process for the SS 1993 collection?

**Anna** There was a war in the Middle East, so the opening part of that [collection] was kind of my anti-war statement where I did the olive drab, army surplus clothes mixed with the rainbow stripes and the flowers. And back then, all the fabrics were made in America. It was so easy to resource those fabrics like the rainbow stripe and I actually have recreated that rainbow stripe since then, once for Marc for his boutique on Madison. When I did the 1993 collection, it was at a time when the industry here was really thriving and it was such a delight to be able to resource fabrics and make anything you wanted. It was almost unlimited at that point.

**Elisa** Another particularly defining facet of your runway shows, especially in the 90s, was this spirited and social atmosphere that is reminiscent to me of Gaultier and Mugler runways. It felt like a very genuine cultural moment that embraced charisma on the runway. Tell me a bit more about the runway scene of that time—were there expectations for the models who walked these runway shows?

**Anna** There was a reason they called them supermodels—they were such strong personalities. Actually, I knew them as friends through Steven Meisel. I knew them from doing photoshoots—sometimes I would style with Steven and they would come over or go out to dinner. I knew them way before I started doing my own shows, that was kind of a natural evolution and then Naomi and Linda helped me get all the other models. It was a much more innocent time because people weren't paying the audience to come and paying them to wear



your clothes. It was almost more of a big rock concert. People were coming because they heard it was going to be fun and there would be fun people in the audience. Every show got bigger and bigger and there would be more exciting people like Iggy Pop, Jim Jarmusch, Johnny Ramone, The Red Hot Chili Peppers. A lot of young Hollywood were coming to New York—I got to know Sofia Coppola and Zoe Cassavetes then and they would bring all their friends to the shows. So, it was little-by-little that it all became a scene.

**Elisa** You have developed an incredible network of friends and collaborators that really pushed and defined the fashion aesthetics of the 1990s, early 2000s and into today, Marc Jacobs being one of those. I think it's admirable to see a fashion space that was encouraging and collaborative rather than competitive in nature. What are some of your first memories of Marc?

**Anna** I always kind of knew who he was because I saw him when he was working at Charivari and I remember hearing about his collections at Parsons and him doing Sketchbook and his smiley face sweaters. It was so exciting when he started doing Perry Ellis and I got to be good friends with him around that time. We had gone to see concerts together like Nirvana—Courtney Love also had come to my store and then we had [all] gone out to dinner together. Our friendship evolved from hanging out and doing a freelance job in Italy where we spent a lot of time together.

**Elisa** I have noticed your 90s to early 2000s era tee shirt designs have garnered somewhat of a cult-following amongst a Gen-Z customer base that are seeking vintage or archive designer items that they can wear in their everyday life. I'm definitely one of those customers myself [laughs], and I think your consistent collaboration with various illustrators adds to



the collectible nature of these tees. You've used work from the likes of Frank Kozik and Michael Economy and I know you've also collaborated with James Iha of the Smashing Pumpkins. Michael Economy is one commissioned artist of yours that stands out, particularly for his Art Nouveau-centered graphics for your Dolly Girl line. Tell me a bit about your work with Michael Economy and how you chose him to do those iconic Dolly Girl designs?

**Anna** I think Michael approached me and I just fell in love with his art. He had been doing ads for Screaming Mimis, which was a vintage store and I just loved his aesthetic. He and I really clicked as far as things we were influenced by. He re-drew my Dolly head from all of the paper-mâché ones that I had made in my store—he drew one and it was just so charming, so that became the symbol of my brand. Then, when I was doing freelance [work] in Italy, we hired him to do a catalogue which was a whole paper doll book. [It was] such a great time to be able to work together. As other illustrators saw his work, they started approaching me too, like Jeffrey Fulvimari and artists like Rita Ackermann, or I would ask friends of mine like James Iha to do a sketch. I think [James] was playing around with the idea of a single cover and I said—“That would make a great tee shirt.” Wherever I would go, if I would meet somebody that was an illustrator, I usually would ask them to do a tee shirt. A lot of times too it was people writing to me, like the tee shirt you're wearing now [points to Elisa's Anna Sui graphic tee of a fairy sitting on a mushroom]—that's from somebody that approached me.

**Elisa** Oh really! Do you recall who drew it?

**Anna** I think that's Hannah, and actually she worked in my office for a while. That's one of her illustrations.

**Elisa** What was it like collaborating with musicians like James Iha on fashion design?

**Anna** It was just really organic. I think my brother met him when he played a concert in Detroit and James said—“I would love her to make something for me to wear on stage”—and then he called me. I had another really fun experience with Dave Navarro when he was in Jane's Addiction. It was at a concert in San Francisco and I remember coming down the elevator and the door was opening and it was him and I went—“Ah! Dave Navarro!” and he went “Ah! Anna Sui!”—and we both ran away [laughs]. Then later that night at a party, I saw him and thought I should go talk to him. We started talking and at the end I said—“Would you ever think of walking in my show?” I sent him an email after and he agreed to walk in my show but said—“I'll do it as long as there's lingerie involved.” So that's how his outfit came about—we had this little camisole and pants made for him.

**Elisa** I've seen those runway pictures of him—they are so iconic. Social media has really sped up the trend cycles within fashion and created a faster demand for new products. Do you find that this encourages design innovation or does it put too much pressure on designers to produce art faster than their creative process naturally allows?

**Anna** It doesn't give the consumer time to kind-of digest because I remember with the old cycle, you would see an image from a fashion show; you'd have to wait the 3-4 months to see it in a magazine and then you'd have to wait 6 months to be able to buy it in store. Those months that went by, you've built up this longing that you had to have that item and you would save up your money and buy it and treasure it. Whereas now, everything



is so immediate— you like it today and then you forget about it. One of the things that I miss is that longing. I have noticed lately that a lot of designers can do the same print over again and it becomes their signature. Before, I don't think that was possible, whereas now people can develop a signature product and look using logos— I think that created a new phenomenon too. You're able to evolve your work that way. So I think that there's good sides and bad sides to all of it, and it just comes out in a different way. But I do miss those days of really, really wanting something and not being able to get it.

**Elisa** I think for somebody like me that is into vintage and archive fashion I still do have that longing because a lot of these items are hard to find, so I may scavenge the internet for months just to find one item. I guess in some ways that still exists but not so much with new fashion.

**Anna** I really appreciate that you are searching out things that you want that aren't readily available. I think that's really admirable and I can understand the joy you get when you find it.

**Elisa** Yeah, except I end up on eBay at 6 a.m. bidding on a Prada skirt [laughs]. I also wanted to talk about your most recent SS 2022 collection that just showed at NYFW. I see a lot of crochet referencing back to your older work— what were your inspirations for this collection?

**Anna** Every collection you hope that you get some kind of divine intervention— a bolt of lightning that tells you— “This is what you are going to be doing this season.” When I was working on this [collection], I think everyone was going through the same feeling of wishing they had a tropical island escape and some place that you could go to that wasn't just

back and forth from home to the office. It was a mental vacation and really fantasizing about what would be my ideal wardrobe that I would take with me. I found some great artwork that was actually not meant to be tropical but we manipulated it to look like you could wear it to an island resort. On Instagram I found this great crochet artist in Mexico and I got in touch with her and asked if she'd want to work together. We made the bikinis and little cardigans and it just all worked out so well— I love her technique of crochet. The crochet flowers were something else that my mom used to make vests for me using 3D flowers so I wanted to make one for today. I found neon yarn that I got from Scandinavia and I sent it to our crochet person and they made those flowers. I was researching how [the flowers] were made and I found on Etsy vintage sets and vintage flowers made in raffia. We bought some of those kits and made the raffia ones for the Teva sandals and I sent those same kits to the crochet people in China and they made the flowers the same way the Afghan flowers were made. It was a lot of figuring out how to get it done, but you kind of just throw stuff up in the air and hope it all lands.

**Elisa** That's amazing, yeah I think it was a big hit. I saw a lot of young people loving it— my coworkers and I were talking about the show the next day. You are a child of first-generation Chinese immigrants. Do you see yourself distinctly as a Chinese-American designer or more-so solely as an American designer— and do you ever pull references from your Chinese-American heritage in your design aesthetic?

**Anna** Yeah, growing up in Detroit when I did, there weren't a lot of Chinese families. The only way we met other Chinese families was through relatives or my father's fraternity from University. So we would meet

up with them maybe once a month or during the holiday time, but I didn't have a huge influence from Chinese culture except from being at home with my parents. I was really a product of suburban American, ‘television-land’ and rock and roll music. But, when I came to New York, I met more friends that were Chinese and Asian. There was so much cross-culture here and I had more relatives here than in Michigan. Little by little, especially when all the new-generation of Chinese filmmakers came out, I learned a lot more about my Chinese culture and just became fascinated with it and read more about it. I think that I learned about it



later— my 2016 fall collection was chinoiserie and the inspiration was Anna May Wong, the first Chinese-American actress starting in the 20s. It was so much fun researching her and watching all her old movies, so there is a huge influence of chinoiserie in that collection. Even if you go back to the grunge collections— I think 93' or 94'— at the end all the evening dresses—

**Elisa** Oh right! Naomi was wearing a qipao-like gown.

**Anna** Yeah, those qipaos were inspired by my aunt who always had the most beautiful qipaos. She had passed away at that time and I remember finding cut velvet that reminded me so much of her and I put them over those sheer flared pants with the big platform shoes and added the hats with the long braids. Again, that was my take on more of a chinoiserie rather than Chinese native costume.

**Elisa** I love those crochet braided hats so much. How do you feel about the 90s coming back in full force? What does Heaven as a brand represent to you since you have personally lived and helped shape these eras of reference?

**Anna** I love the interpretation and modernization of it. I have several nieces that are in their 20s— my niece Chase is in the show “Generation” and in the first episode, she was wearing clothes from Heaven. It was my favorite piece with the yellow and brown daisy design. I was just so excited and sent the picture to Marc right away.

**Elisa** I know you had Sui by Ann Sui for a while, but do you see an Anna Sui diffusion line potentially in the future?

**Anna** You never know. I would love to do that.





my mother on her honeymoon, february 1995



enya, september 2021









I met Jester on my second day working at Heaven. I had heard that they were also a photographer, which intrigued me because I had ~~wanted~~ been longing for a photographer friend. An hour into our shift together & I had already invited them over to my house to look at my copy of Corinne Day Diary. I was mesmerized to see someone who exuded such a palpable and unapologetic sense of self.



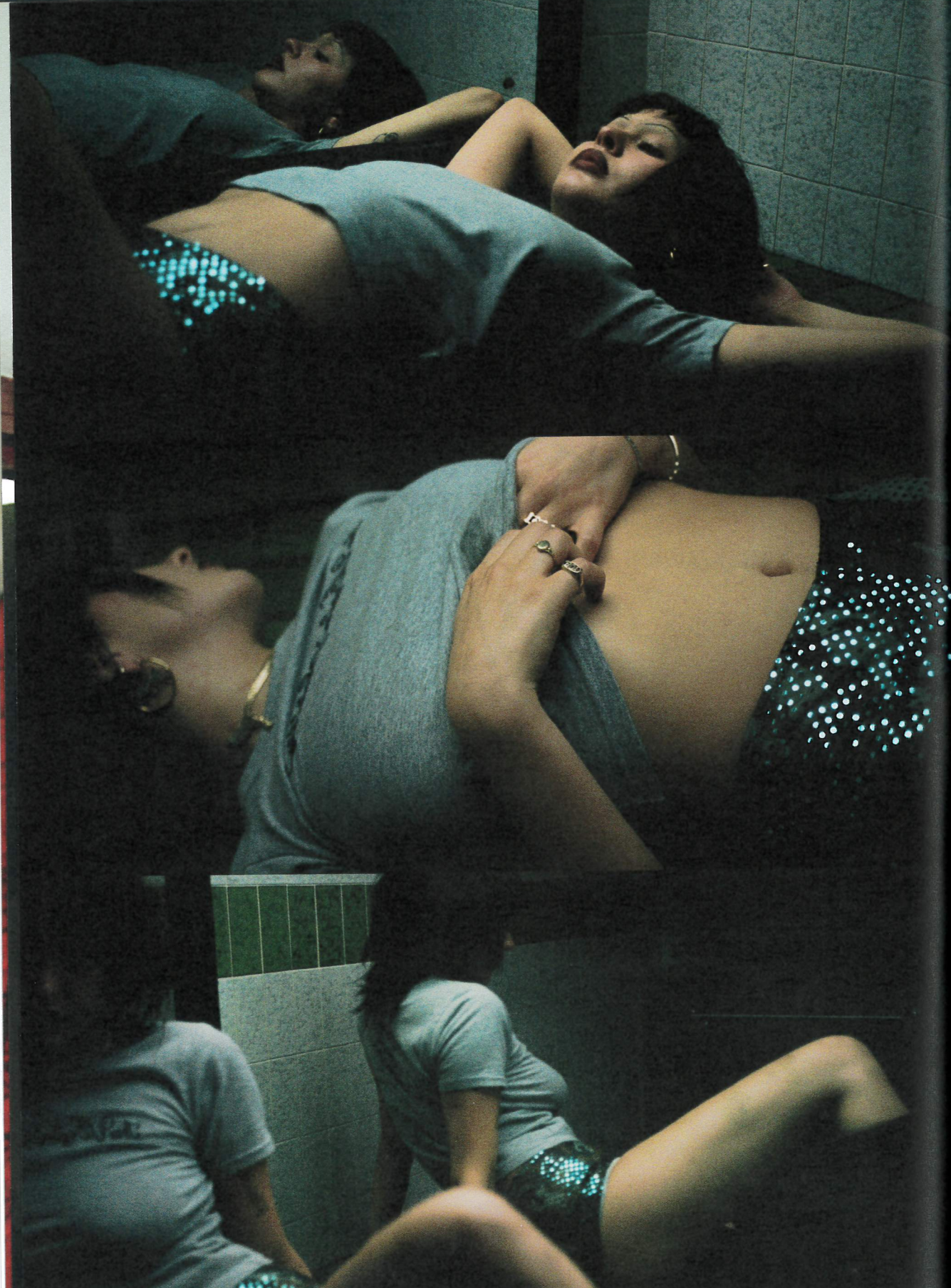




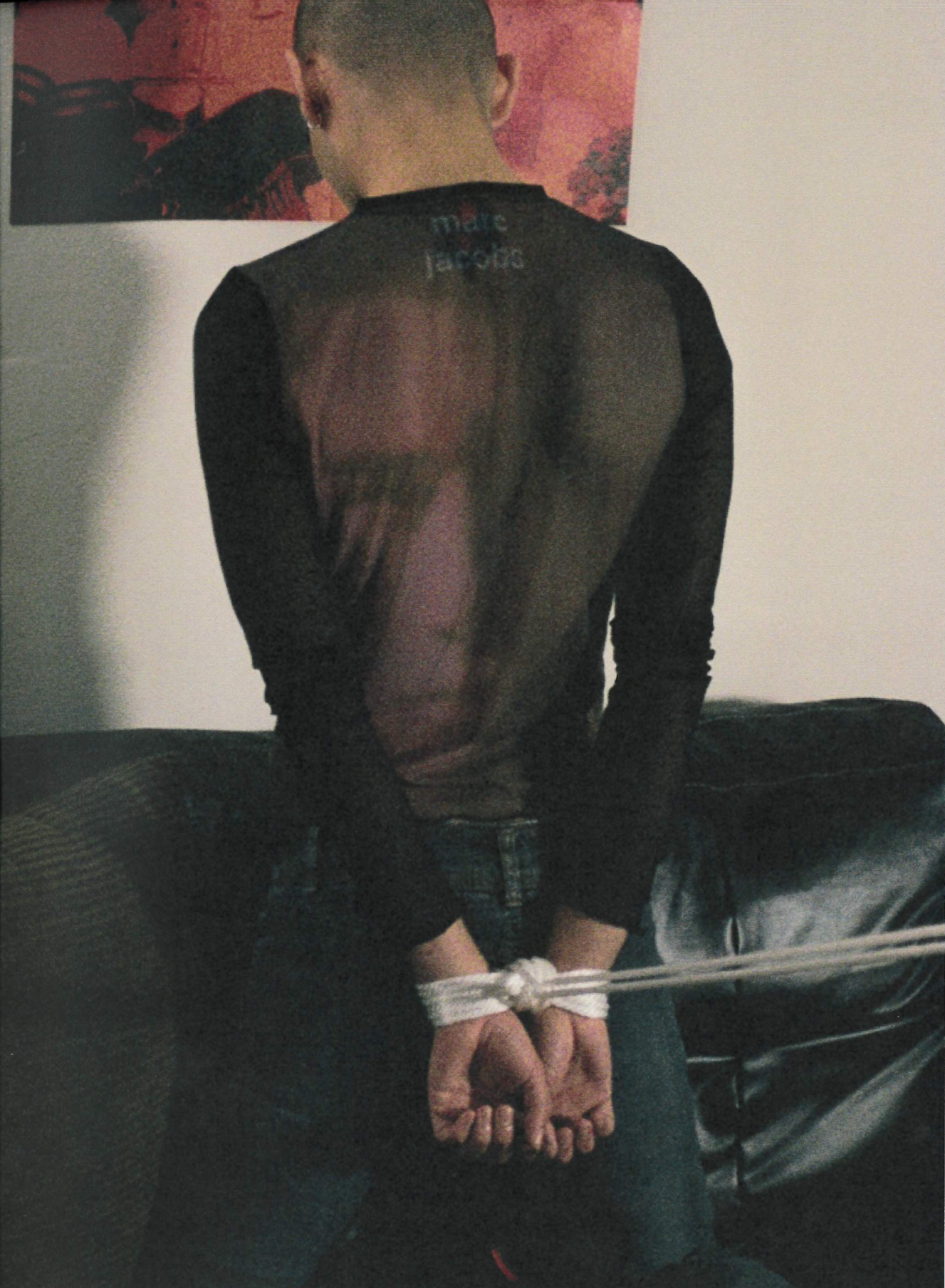
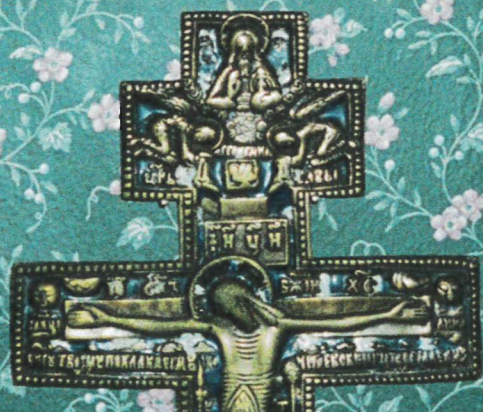


















# Homebrewed with Chris Cadaver



:// I sat down with multi-disciplinary artist and Heaven collaborator, Chris Cadaver, to discuss his virtual "Club Kiwi," where we reminisced about the artist's MySpace EDM origins and the familial nostalgia underlying his love for gaming and its aesthetics.

**ELISA PARK** What were your internet origins? Did you start off on forums, Facebook, MySpace?

**CHRIS CADAVER** My internet origins were definitely on AOL Instant Messenger, staying up until like 4am talking to my friends in middle school.

**EP** Wait, is AOL Instant Messenger just like email? I don't even know what that is [laughs].

**CC** It's just like iMessage on your computer. You just had a screen name and you would talk to friends or you could talk to strangers.

**EP** How were you able to talk to strangers on it?

**CC** There were public chat rooms. AIM (AOL Instant Messenger) was a program on your computer you would run, it was made really well and easy to use. The sound effects when you would get on would be a sound of a door opening, so as your friends logged in you would hear these doors opening and then you would go check your friends list to see who logged on. And when you logged off the door

would slam. That was my first parallel connection with other people on the internet. After that I got on MySpace. I was super into MySpace, that's where the name Chris Cadaver comes from.

**EP** Oh really? What year was this?

**CC** It was like 2006-2008. In high school people called me Cadaver- Chris Cadaver. Back then MySpace was the equivalent of Spotify; there were cool new musicians you could follow, you could even have your own musician profile page- me and my friend Jesse formed an EDM duo group and that was the first time I started producing music on a DAW, Digital Audio Workstation. Me and Jesse, we lived in the same neighborhood so we hung out a lot. In my high-school we could choose a focus, Jesse and I shared the same focus so we had all the same classes. We started making music and had a MySpace page where our friends started listening and sharing our music. That was the first time I took on a moniker as a musician- people in the hallways would call out to us by our group name which was "Deux Force" [laughs].

**EP** What was the focus you chose

in high school?

**CC** Animation.

**EP** You went to college for animation too, right?

**CC** Yeah, I probably wouldn't have gone into it if it wasn't for my high school having an [animation] focus. My teacher actually worked on Powerpuff Girls.

**EP** **WOAH!**

**CC** It's mad funny though because our entire freshman year of that focus, he would just give us pictures of Gundams or Dragon Ball-Z characters and we would have to trace them. Not until the end of the year did we start using this animation program called Maya; that's when he taught us the basics of computer animation.

**EP** I know you have a huge love for video games. What were the main sources of entertainment you had growing up? And what was the gaming console you used most?

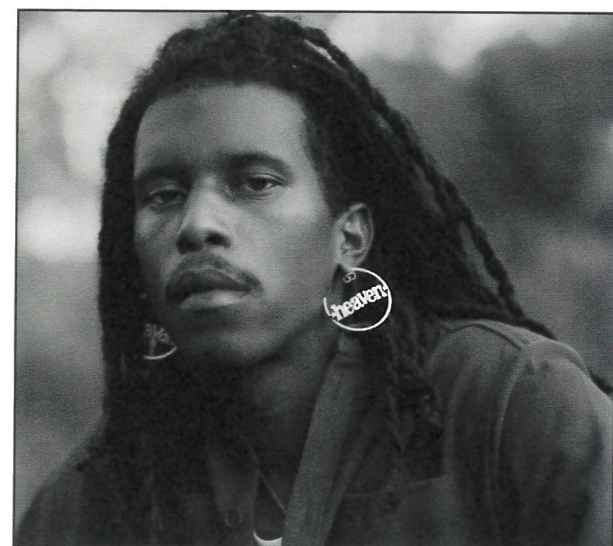
**CC** As a kid... I was maybe four or five and [to my memory] my dad came home one day with a SEGA Genesis. My mom immediately told him to take it back- "Chris doesn't need video games right now, he is at an age where he needs to be outside and interacting with other children"- all I remember is that I never got to see the actual console or the box, but my dad brought back the SEGA plastic bag from the store and it sat in the closet.

**EP** Did they return it?!

**CC** Yeah...

**EP** That's rough...

**CC** The bag stayed in this closet in the house and it was always a small sign of resentment. On Christmas that same year, my dad bought me a Gameboy Pocket as a present. This is the old Gameboy so the screen was in black and white still; I remember the Gameboy was yellow and I had Donkey Kong Country on there. I played that game into the ground. Then I had these two cousins, Adam and Kennisha. One of them is 5 years older and the other is like 9-10 years older than me, so they kind of served as a big sister and brother. They showed me everything. They showed me anime, they showed me how to draw Dragon Ball-Z & Bleach





characters and we would watch InuYasha [subbed] on anime streaming sites or Adult Swim. The anime influence was mostly Kennisha-she loved manga, spoke fluent Japanese and was actually the first person I knew who went and lived in Japan. Adam was more of a computer game nerd. He was always building computers in his room, the floor was scattered with computer-parts, video game toys and magazines. He was also a heavy gamer. He had a SEGA Dreamcast, so whenever I would go to his house and sit next to him he would actually let me be player two; he didn't do me dirty like most older brothers would when they would give you an unplugged controller. He encouraged my game addiction. I remember him telling me- "Oh, we could get any game you want to play on Dreamcast, what kind of game do you want to play?"-and that was so foreign to me because I was like- "Shouldn't we go to the store or don't you only have these specific games you own?" He brought out one of those old plastic CD towers and he just had like hundreds of games that he had downloaded and burned. I was too young to really comprehend it but he would basically torrent hella games online, burn them and pop it into the console and it would just work on the Dreamcast. It didn't have a lock-out like most consoles so people started making their own games for the Dreamcast- they were called "homebrew games" and you could find them on homebrew forums. As much as the Dreamcast was a system of entertainment for me, [Adam and Kennisha] were my entertainers.

EP They really introduced you to a whole world.

CC Yeah, all the shit that I'm into is because of them- and of course, Jet Set Radio was one of the games on Dreamcast that Adam was always playing. It was super hard to beat back then- it's still a pretty fucking hard game to beat [laughs]. I would always be at his house and I was so obsessed with the graphics, the music, the whole aesthetic of the game. You know, it's like a sports game but at the same time it's an art game and it's also an anti-establishment game. There are so many concepts...

EP Yeah and I feel like you bring those same sensibilities to your own music. I was looking

into Club Kiwi- you posted a video snippet on your Instagram and I think it was an animation you did and a mix you made. The mix you made had a Bomberman Hero OST sample and then like a Shaggy sample. I think that's a very interesting mix of influences.

CC I know, yeah. It's pretty interesting that you laid it out that way- I grew up with my dad blasting reggae and dance-hall music in the house. He was always obsessed with having a crazy sound system and us being from the islands, that was the natural choice of genre.

EP Where did you grow up?

CC I'm from St. Croix in the Virgin Islands. I was born there and moved to Miami when I was three. Bomberman and Shaggy being in a song is like perfect.

EP Tell me a bit more about what Club Kiwi is?

CC So, one day I was watching a boiler room- the way that the room looked was really interesting and it inspired me to make an animation. At the time, I was making a lot of animations with my original characters. One of them is now actually in the new Heaven collection, she's a black girl with short pixie-cut hair who loves her robot. Her name is "Nana".

EP Awesome, I love that.

CC There's another character who's actually in that Club Kiwi video, his name is Bun.

EP Oh yeah, I've seen that character before. You have a plushie of him, right?

CC Yeah, I do!

EP So is it a virtual club then?

CC Yeah, I just made my own perfect version of a club and I put my characters in there, put up some of my favorite rave posters and tweaked the lighting and aesthetic fine-tuned to me. The name had come to mind a year ago- I was going to start a brand with those characters and name it "Kiwi," but I never executed on it. When I was setting up the whole [virtual] club, there was no title yet. So, then I made that Club Kiwi logo and neon sign which is in the corner [of the video].

EP Do you have any plans to do something with Club Kiwi?

CC I never really had any intention with Club Kiwi. After I put out that video, I wasn't expecting the reaction that it got. So many of my friends were commenting- "What is this song" or - "Is this real? Can I go? Sign me up." I had DJ friends hitting me up like- "Yo, when you run that I want to be on the lineup." I was like wow, people can already see that this is something. Previous to that, Ava [Nirui] had voiced a possibility of us doing some type of activation at the LA store- "Just let me know if you have a cool idea and maybe we could do it."

EP I definitely think there needs to be more spaces like that in LA and I think Heaven is a great starting point. I'm pro Club Kiwi and think you should pursue that further! I know you're still doing music and under a moniker, right? What has that process been like?

CC Yeah, I've been making music on-and-off since high school and when quarantine happened, I had all this time to actually make a project and show the world my music. I think a lot of the hesitation before was just out of like wondering what people would think, or thinking that as a designer I should just design, or maybe I'm just not good enough- but through quarantine I found my sound which is based in electronic music, specifically house music. I was watching a lot of documentaries at the time and saw so much origin of house music being based in black culture. People are sometimes turned off to the genre because they see it as EDM and that aesthetic is kind-of attached to a white face or white demographic, so I wanted to reclaim that sound as a black person. The process has been really fun and I have really great friends around me that are also musicians, some of which have helped me fine-tune it. My moniker, charles jr, is my actual last name. I'm a Jr; my real name is Christopher Charles Jr. but everybody knows me as Chris Cadaver so I thought, let me take my real surname and apply it to something else, people will still think it's fantasy- it's still very me at the same time.

EP I was interested in your choice to release the record exclusively on vinyl versus streaming services.

CC Being a designer, someone who curates aesthetics or an experience- I believe that's really what physicals are. I was like, I could put this on Spotify but everyone would immediately have it, listen to it once and say it's cool and forget about it-as we tend to do with music these days. I've designed records and merchandise for music artists and that's always been my favorite part- figuring out a visual identity that's attached to the music, so I felt that would be the best way to pull up and be like- "Hey guys, I make music." I think making the record was a no-brainer- I have plenty of friends who are in music, some are better off than others, some who have cool brand opportunities or some who have advances from labels, but honestly the way the music industry is set up right now with streaming platforms, artists don't get paid! Really, they get paid fractions of a penny per stream and I felt like I figured out how to be independent as an artist and make money off my music. I feel really blessed to have people buy it. When I put it up for sale it sold out almost immediately! I had to restock two separate times.

EP Wow! That's amazing. I'm glad the release went so well.

CC Thank you, I'm planning to release a full-length project sometime in the coming months.

EP Do you have any other personal projects you're currently working on?

CC Yeah! I don't want to say too much just yet but in short: I'm starting a hot sauce company with my dad who's a chef. We've been talking about it for years now and I finally feel like I have the resources to really execute it. I plan to do all the branding/marketing and he'll handle all the culinary decisions.







Christian and I drove 4 hours north of Los Angeles to a ghost-town called Shoshone, CA. The population was somewhere around 100. I originally went to take ~~photos~~ self portraits at this natural hot springs there, but the owner kicked us out. I felt like I was out of luck so we went to a pool at an RV park next to the hotel we were staying at. That's when I saw this swamp and knew I had found my spot.





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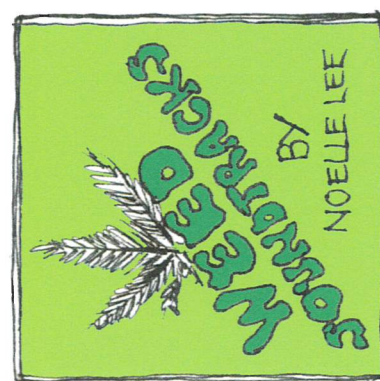
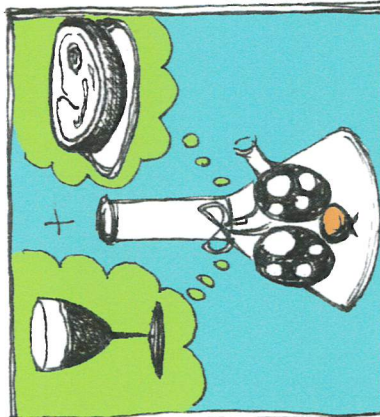
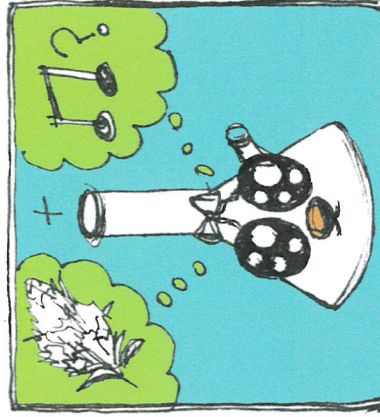
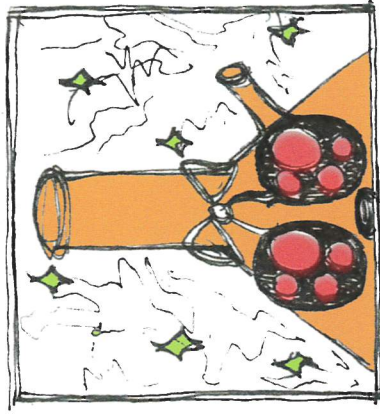
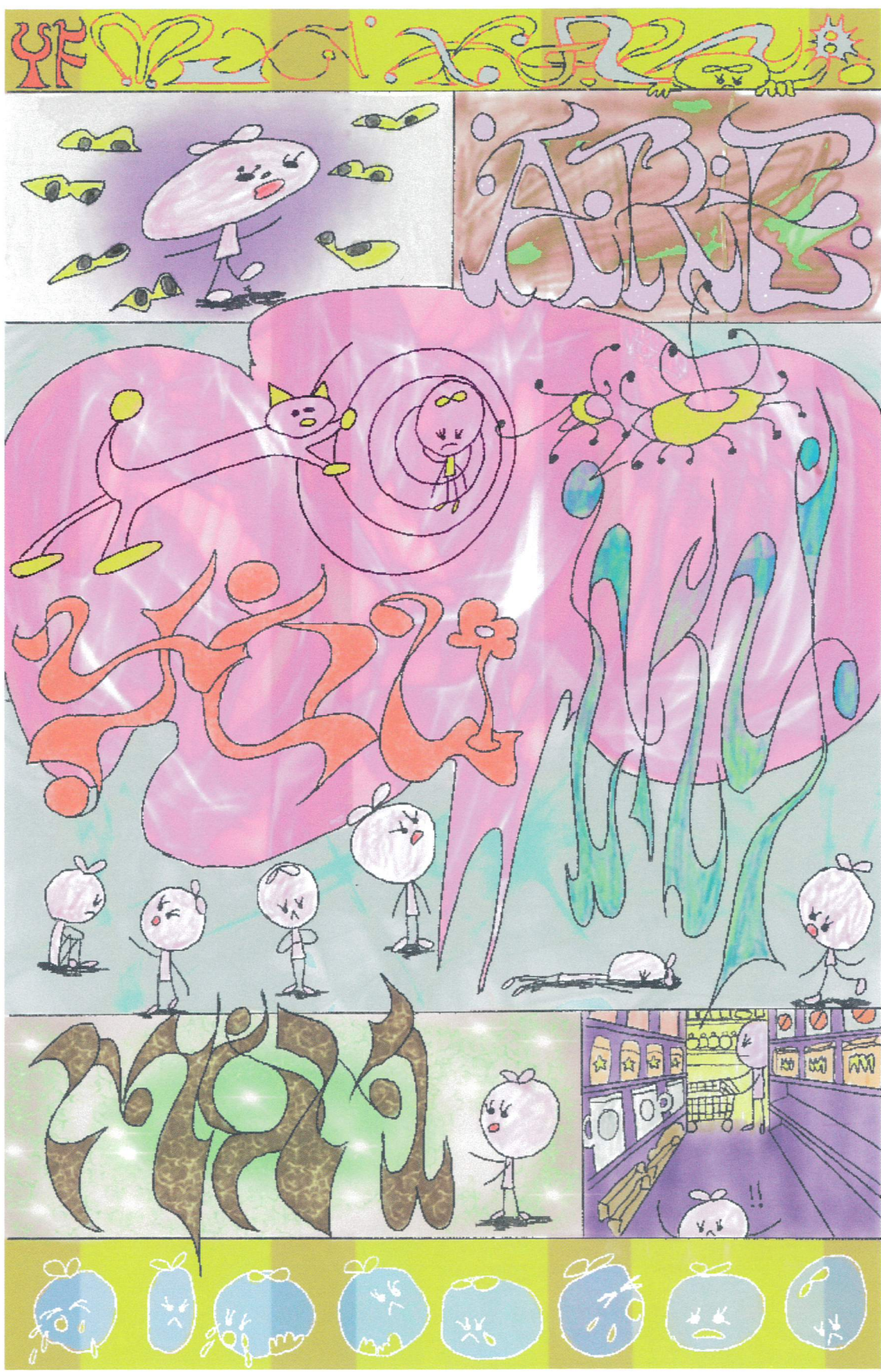


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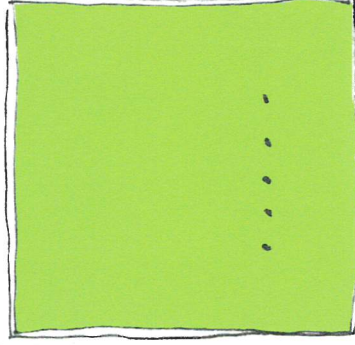








OPTIONS







a sincere thank you to



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